

31 ROOMS

Interior Citizenry Public Helsinki

GH-5059206475



Public Helsinki

Helsinki is a city of interiors. Due to its extreme climatic conditions, Helsinki's civic society blossoms indoors. The Market Hall and the Observatory, Museum and Karas's Bar, Cabarets and Art galleries, Hotel lobbies and Beauty Salons, Restaurants and Theatres, Churches and Schools, Universities and Cinemas, all form a robust network of spaces that hosts and nurtures public life, interior public life. Helsinki is a city of rooms positioned that empower their political users. Our proposal for the Guggenheim Helsinki, 31 Rooms, extends the network using the architectural technologies that connect Helsinki's interior citizenry: i.e. walls, doors, windows, and the machinery that defines atmospheric conditions.

Civic Connectivity

31 Rooms links its interiors to those of Helsinki's network of indoor public spaces. Its front door opens to a new public square that extends south of the Old Market Hall Plaza, in the intersection of Eiläntie and Laivatie. The new square connects to the bike lane and a few meters away from the Helsinki tram stop and the national lobby of the Helsinki Hotel. A second entrance opens to the future pedestrian promenade along Laivatie, which leads to modern interiors the Olympia terminal, but also connects to the historic hilltop park Taloasema Vuori and the neoclassical ruins of its observatory, and from there to the exhibition galleries of Design Museum and the Museum of Finnish Architecture.

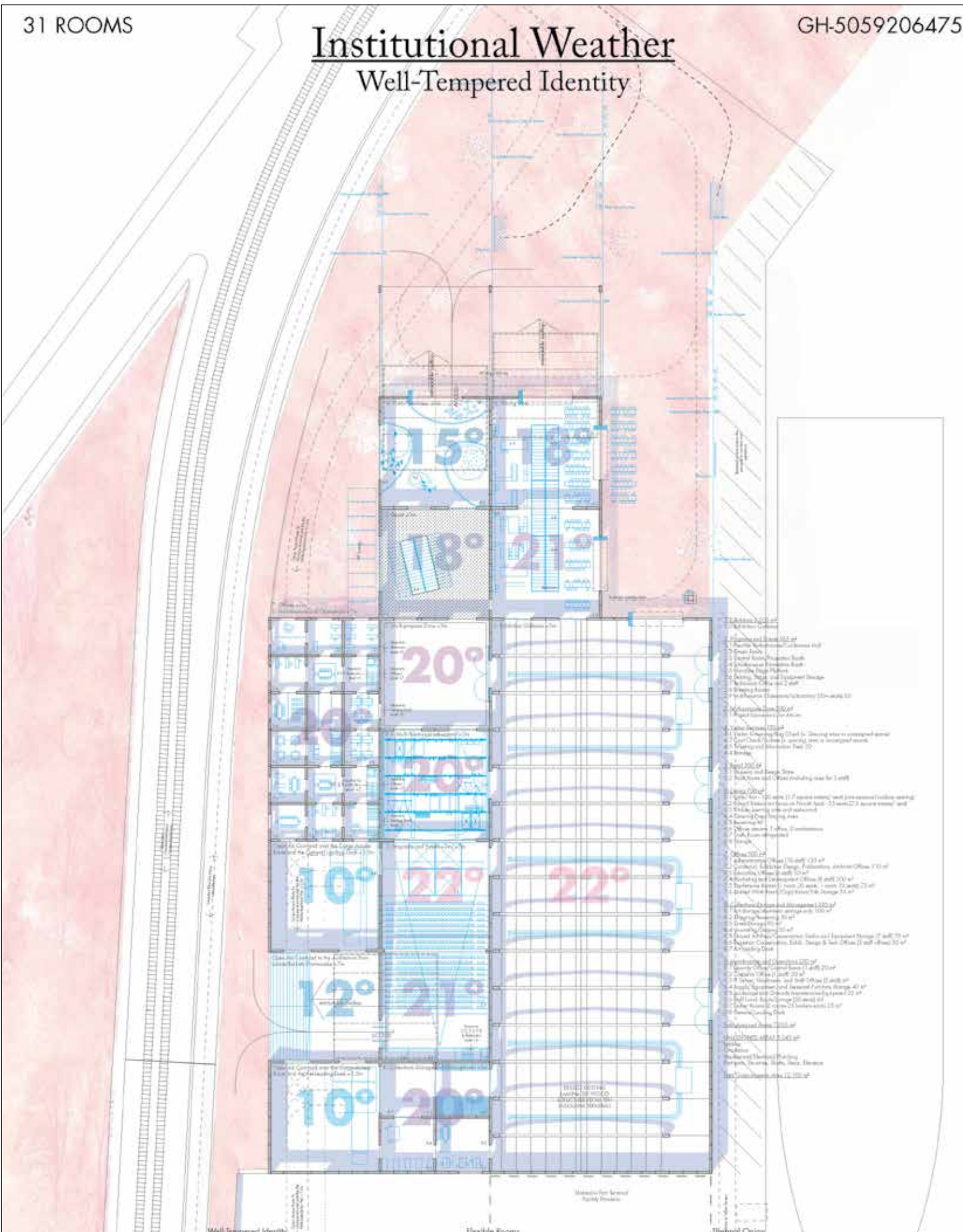
Radical Preservation

While the new museum attaches to the network, of existing conditions, leaves them undisturbed. 31 Rooms reuses the original wood structure of the existing Makasiini terminal to rebuild a wooden volume that follows the exact geometry of the original building. The rest of the existing respects the maximum height of the old terminal and reproduces its profile ensuring that the current view from the park and the adjacent buildings are preserved. Besides reducing the project's carbon footprint, reusing the structure of the old terminal building allows to easily relocate the Makasiini terminal in the section of the existing building outside of the competition site, keeping the existing passenger walkways that connect to the Tallinn Ferries working during the construction of the museum.

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Institutional Weather Well-Tempered Identity

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Well-Tempered Identity

Helsinki's Guggenheim museum—with the exception of the historic palazzo in Venice that houses the Peggy Guggenheim Collection—have lost or strong iconic features to define the museum's identity. New York vertical urbanity, Bilbao post-industrial landscape and Abu Dhabi eclectic skyline required it. Helsinki is an opportunity to continue this tradition of radical cosmopolitan while shifting away from objecthood in favor of atmospheric conditions. The shift, already successfully tested in the BMW Guggenheim Lab, will embrace Helsinki specific urban conditions by focusing on its interior climate rather than its external morphology. In so doing, it will define a different kind of Guggenheim whose identity will respond to its internal weather.

Flexible Rooms

31 Rooms contains eight rooms of 20x20m, eighteen of 6.5x6.5m four of 10x10m and one of 40x100m. The biggest one reuses the existing laminated wood structure of the Makasiini terminal and hosts the exhibition spaces that can be combined or divided as needed. The rest offer an alternative notion of flexibility based on a rigid set of spatial conditions rather than temporal partitions. Over time, the rooms' dimensions won't change over time while the way they are used will, opening to new uses not prescribed in the design. The public square north of the site is room 32. Wired similarly to the rest of the group, offers a site for design and architectural exhibition that deal with 1:1 scale and, at the same time, displays museum-quality in the public realm redlines public space.

Thermal Onion

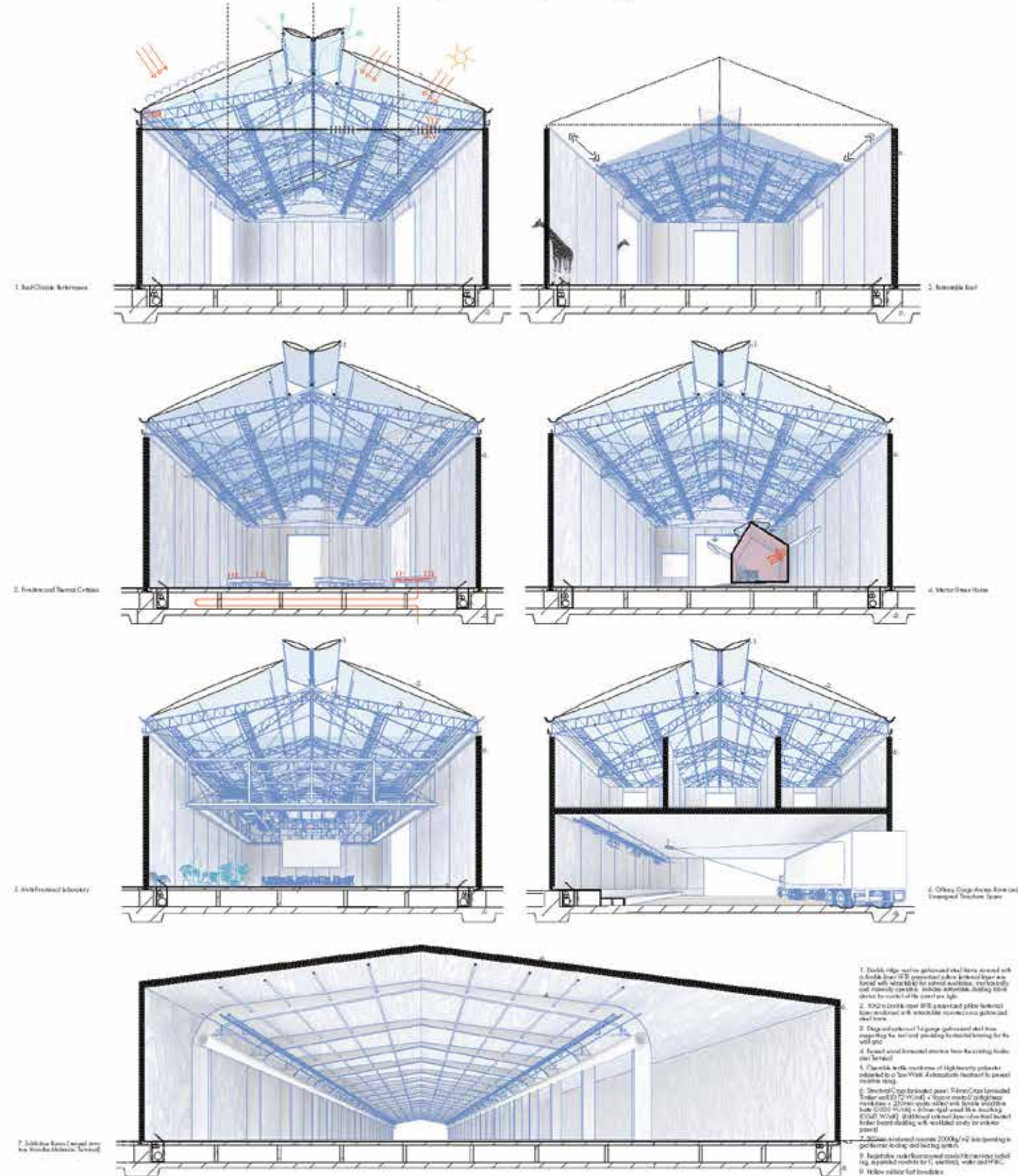
Each room is articulated independent, forming a thermal onion in the northwest side of the building which optimizes climate areas according to levels of access, and makes use of the thermal inertia of the concrete slab. Since energy loss grows exponentially with temperature difference, it is much more efficient to have several layers of climate control, than to temper a building homogeneously. In 31 Rooms the temperature on the rooms on the perimeter is not as high as the core of the building (15°C, +/- 4°C), in the lobbies, reaching comfort temperature gradually as you reach the larger exhibition space, which maintains a temperature of 22°C +/- 2.5°C, with relative humidity of 51% +/- 5%.

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The Politics of the Sauna

Productive (Climatic) Disagreements

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Productive (Climatic) Disagreements

Firstly, spaces are one of the most universal models of public interior spaces. Considered as meeting places for naked bodies, their uses assume extraordinary levels of intimacy that question accepted notions of public sociability. But more importantly, spaces use participation to define weather conditions. Passing water on the stone rocks, a group of people, not necessarily familiar to each other, negotiate collective levels of comfort which can range from 70°C to 90°C and from 5% to 20% humidity. 21 Rooms appropriates this logic to define the climatic conditions of its interiors. The HVAC will define the Guggenheim Helsinki identity, but it won't do it as a top-down imposition. Rather, the interior climate will be negotiated with a civil society trained and habituated to define its public arena this way.

Atmospheric Technologies

Using ordinary off-the-shelf and natural technologies, 21 Rooms extends the logic through which Helsinki's population tempers their most intimate public spaces and by extension constructs their most intimate public spaces. Each room's final climatic conditions include certain degrees of negotiation between the institution and its visitors. The mechanisms include (1) furniture heated using geothermal energy and solar/thermal outputs to create micro-climates within a room; (2) porous plates that change the humidity levels of a room according to its proximity to AC units; (3) Green Roofs that incorporate heat/cold storage systems that combine the museum's geothermal system and the district heating system; (4) The Roof is a combination of two air plenums—with the exception of the larger exhibition space that uses a GT stand-alone panel similar to the walls. The first one is double-layer (PTE) follow. The second under the roof structure, controls the level of natural light and allows for multiple climatic configurations.

Limits of Participation

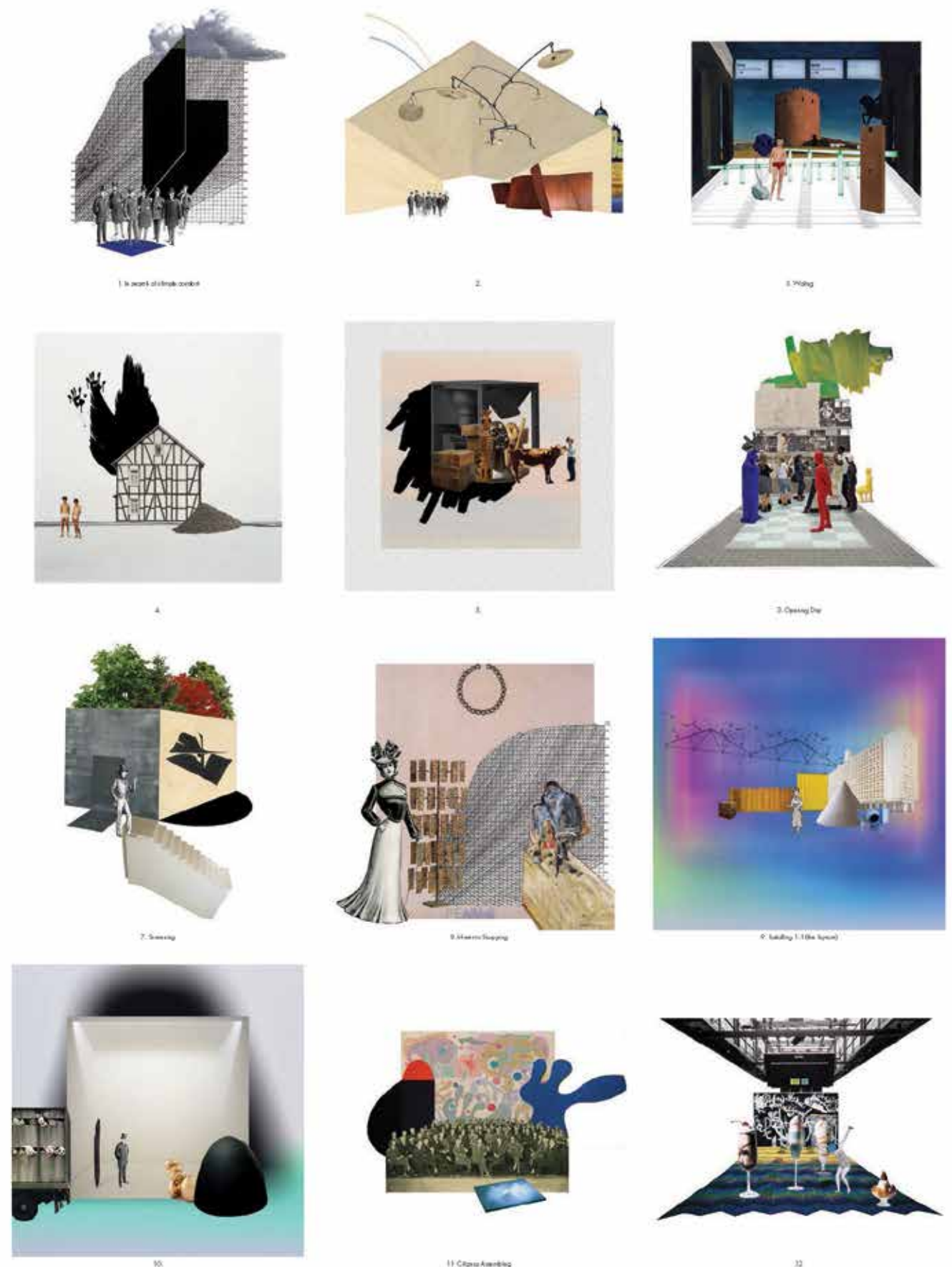
Each room accepts different degrees of climatic negotiation. The larger exhibition space maintains a temperature of 22°C ±2.5°C, with relative humidity of 51% ±5%, and leaves no space for interaction. The lobby allows for ventilation of micro-climates in constant flux. Non-regulated atmospheric conditions define 21 Rooms' internal decisions. (1) The museum walls use a 9x2.5m panel sandwich of Crosslaminated Timber (CLT) and insulation which grants 0.100-0.20 U-values. (2) The concrete slabs incorporate floor heating/cooling systems that combine the museum's geothermal system and the district heating system. (3) The Roof is a combination of two air plenums—with the exception of the larger exhibition space that uses a GT stand-alone panel similar to the walls. The first one is double-layer (PTE) follow. The second under the roof structure, controls the level of natural light and allows for multiple climatic configurations.

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Collection of Atmospheres

Curatorial Hygrometry

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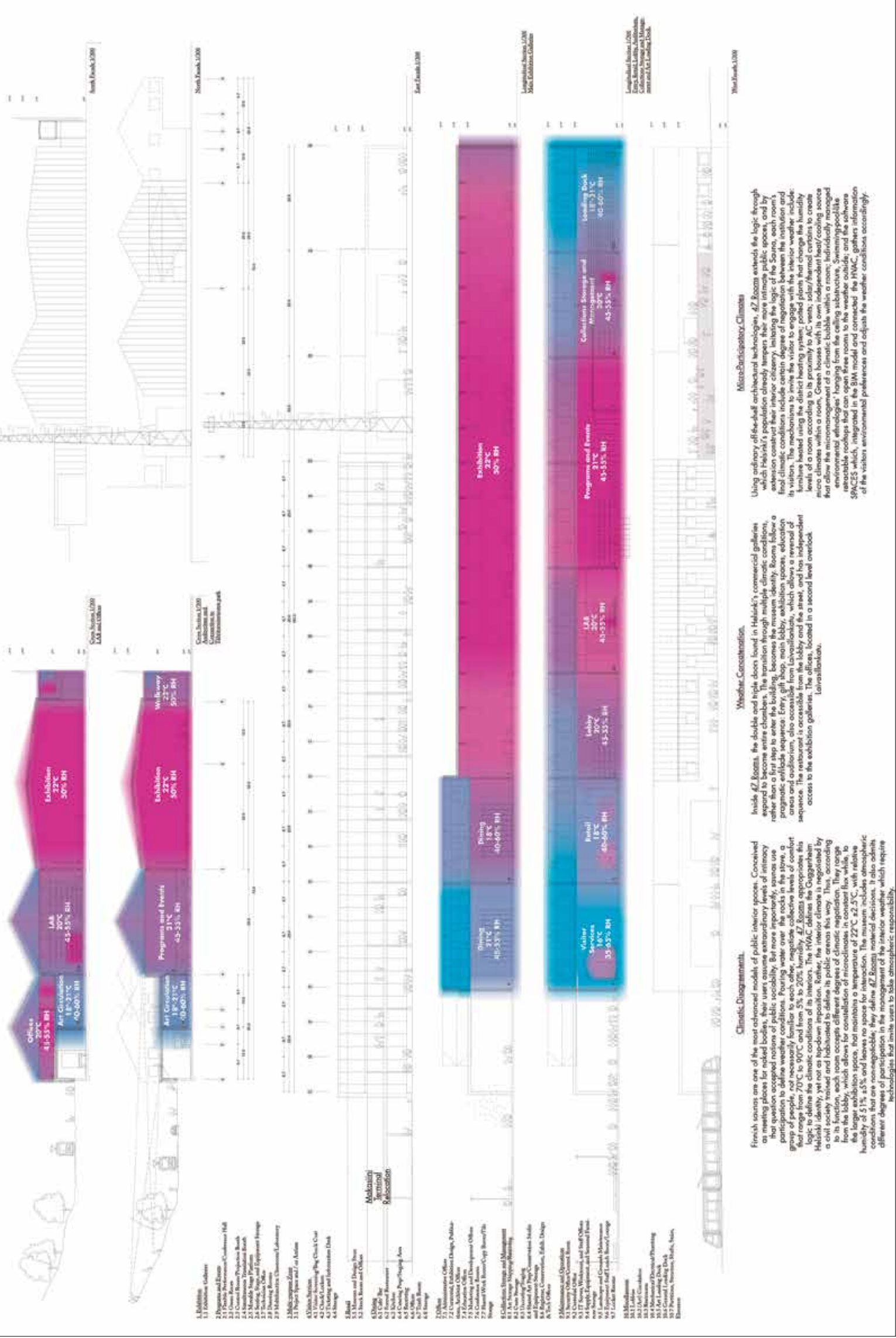
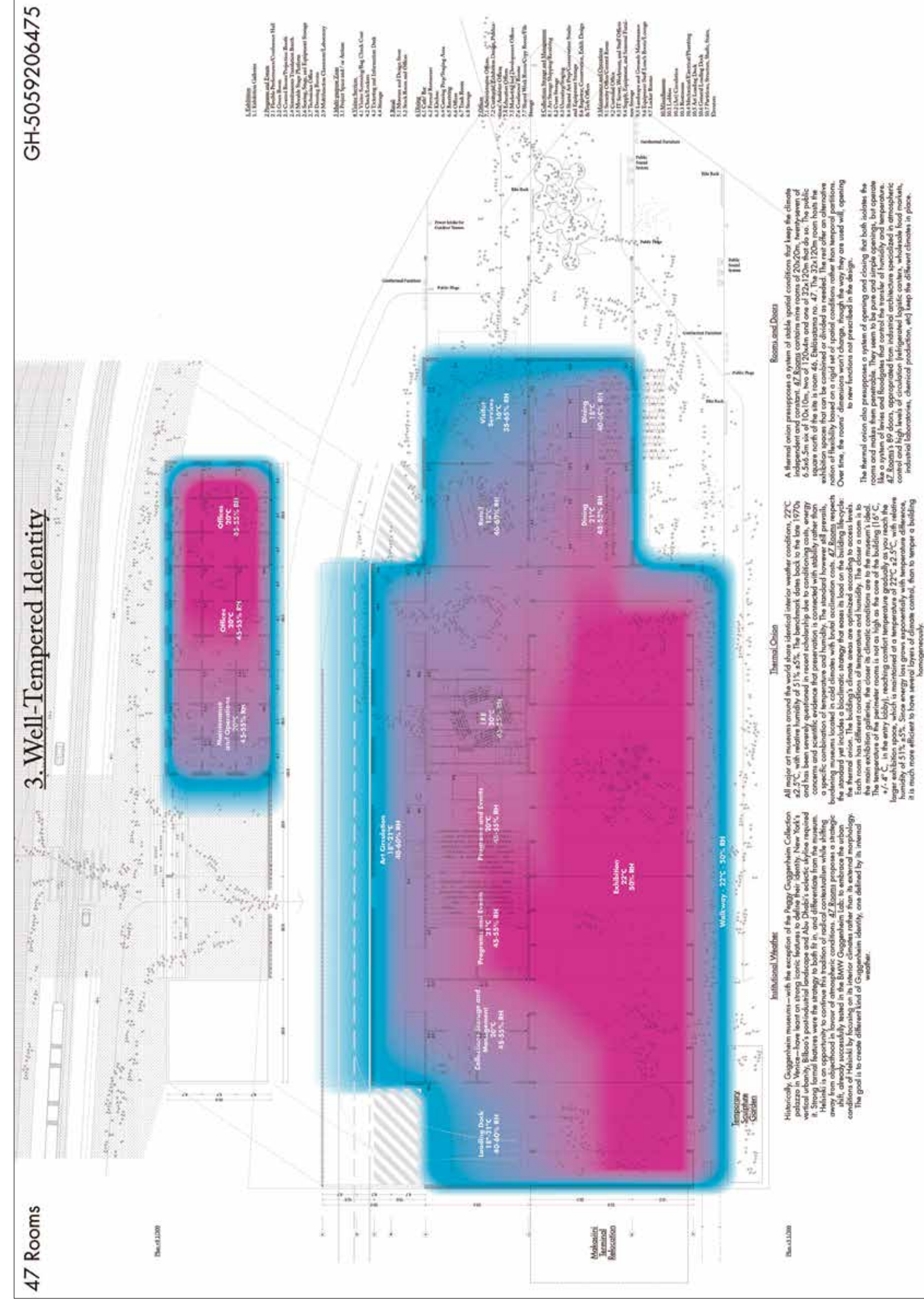
Learning from Guggenheim

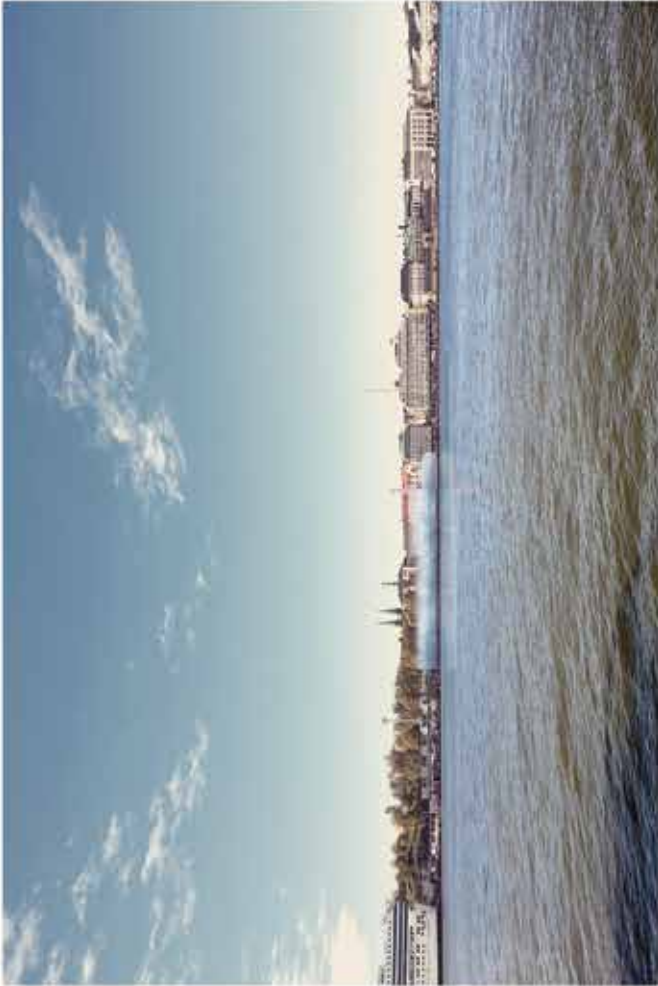
The Guggenheim Foundation exhibits its collection in three types of atmospheres. The reference collection 20th Century avant-garde masterpieces require highly controlled atmospheres of 22°C ±2.5°C, with relative humidity of 51% ±5% and no natural light, conditions achieved in the Annex Galleries in the Solomon R. Guggenheim Museum and the classical galleries in the second floor of the Guggenheim Bilbao, and similar to the domestic rooms of the Peggy Guggenheim Collection in Venice.

The atrium of Wright's Building, the Serra Gallery in Bilbao or the former Guggenheim Las Vegas main gallery regularly host site specific installations, performances and large scale (usually post-1960s) pieces that accept more relaxed atmospheric conditions, interaction with the public and less controlled natural light. Finally, the recent BMW Guggenheim Lab, has engaged natural atmospheres in New York, Berlin and Mumbai exploring collective events, participatory processes and relational art. 21 Rooms expands this three conditions adding a range of other climatic dimensions. The goal is twofold.

Curatorial Hygrometry

First, it questions the climatic conventions that mediate each of the artistic categories mentioned before, including the hygrometric chart to the tool box of curatorial strategies. Second, open up the lot of acceptable museum climatic conditions ensuring that different institutional atmospheres will eventually engender different art practices. Beyond its active inclusion of design and architecture in its program, the museum will represent a new model within the global Guggenheim constellation, offering an opportunity for the foundation to develop a museum of the future with radical, multi-disciplinary approaches to engaging new audiences with culture at large. The Guggenheim Helsinki will become a curatorial innovation reference centre for the other Guggenheim museums.





Cultural Production. Combined with the square, it functions as machine to display large scale works, whether coming from visual art, architecture or design. It is as much as a machine to display large scale works, whether coming from visual art, architecture or design. It is as much as a machine to display large scale works, whether coming from visual art, architecture or design.

Ponto Franco – Industrial Veneer. The South facade takes advantage of its panoramic nature. It fluctuates between two seemingly incompatible realities: it is both the first impression of the Guggenheim Helsinki for the visitor and the first impression of the Guggenheim Helsinki for the visitor.

Double Exposure – An Exposed Decorated Steel. The East facade of the building appropriates the elevated pedestrian walkway as a stage for the visitor. It offers unique views of the city and the water. It is as much as a stage for the visitor. It offers unique views of the city and the water.

Pierreses Facade – Urban Artifact. The West facade of the building completes the Tikhonovskiy Park. It opens directly to the park and it includes a new square designed as a stage for the amphitheatre. It is as much as a stage for the amphitheatre. It opens directly to the park and it includes a new square designed as a stage for the amphitheatre.



1. Behind the Curtain (Visitor Services)



5. Fashion in the LAB (Multifunction Classroom/Laboratory)



2. Cooking with a View (Dining)



6. The Auditorium as Grand Stage (Programs and Events)



3. Potted Plants (Retail)



7. Art Loading Dock (Collections and Storage Management)



4. Occupied Lobby (Multi-Purpose Zone)



8. Exhibition Galleries



9. Office



10. Appropriated Walkway



11. Landscape of Art Works (Exhibition Galleries)



12. The ceiling Opens (Visitor Services)



13. Conversation



14. Evert in the open-air rooms seen Tikhonovskiy Park



15. Road over the Square



16. Exhibition Double Exposure

Learning from Guggenheim

The Guggenheim Foundation exhibits its collection in three types of atmospheres. The first is the main gallery, which is a large, open space with a high ceiling and a large window. The second is the auditorium, which is a large, open space with a high ceiling and a large window. The third is the library, which is a large, open space with a high ceiling and a large window.

Programmatic Weather Report

The Visitor Services are located in the first room, which is a large, open space with a high ceiling and a large window. The second room is the auditorium, which is a large, open space with a high ceiling and a large window. The third room is the library, which is a large, open space with a high ceiling and a large window.

The Auditorium connects the sequence of rooms with the second level and Tikhonovskiy Park. When it is open, it allows the visitor to see the city and the water. When it is closed, it allows the visitor to see the city and the water.